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was about to be succeeded by—if not absolute plenty—at least a sufficiency for the time being; also that the productions of Englishmen and foreigners were to appear side by side, an arrangement which could not fail to have the most beneficial effect upon English art.

Now that the first number is before us, our satisfaction is complete; for not only are the contributions, as a rule, of a high order, but the English element stands out in a most gratifying relief. The only piece to which we feel inclined to take exception is one by an alien—presumably a German—Herr Funke, whose Prelude appears to us to be somewhat of the wishy-washy order. M. Batiste supplies a graceful *Larghetto*, Dr. Stewart, of Dublin, a long and elaborate Concert-Fantasia, and Mr. Silas a charming and effective *Andante*. But to Mr. Henry Smart belongs, in our opinion, the place of honour for his vigorous and musicianly *Postlude*. This, as we remarked before, is a singularly gratifying fact; but we must not lay too much stress upon it, lest it be said that the other contributors are hardly worthy of his steel. Let Dr. Spark lay this to heart; and in future numbers provide us not alone with the best *England* can afford, but the finest compositions of the greatest European composers. Thus he will hold out an inducement to English writers to put forth their strength, and, at the same time, render the position of his journal unassailable.

J. MC. DOWELL AND Co.

Oh, had I the wings of a Dove. Sacred Song. Composed by Mrs. Gabriel Davis.

WHATEVER vocal music Mrs. Davis may be able to write, a sacred song is at present beyond her. The composition before us is weak, both in conception and treatment. A feeble recitative, founded on the tonic and dominant of C minor, leads to a somewhat pretty theme in the relative major, with a running *arpeggio* accompaniment. There is scarcely any variety in the harmony; and the descent to the bare 4th in the last bar of page 3 is particularly unpleasant.

CHARLES JEFFERYS.

1. *A Moonlight Melody.* Chant pour Piano.
2. *Sundown.* Morceau pour Piano.
3. *Moonrise.* Reverie pour Piano.
4. *Moonlight.* Nocturne.
5. *The Rippling River.* Tyrolienne, pour Piano.

Composed by Felix Gantier.

WE have chosen these pieces from a batch of original compositions by Mr. Gantier, as being representative specimens of a series of works rather above the average of those usually put forth as mere "teaching" pieces. As we hold the opinion that music good enough to teach, should be also good enough to play, we are inclined to speak most favourably of these trifles, because they are all melodious and pleasing. The first on our list, "*A Moonlight Melody*," is based on a *cantabile* theme, simply, but carefully accompanied; and the ornaments which are interwoven with the subject, although, as might be expected, merely conventional passages, are graceful, and written with the view of cultivating varieties of touch. "*Sundown*," is, in our opinion, the most attractive of the set. The melody is exceedingly pretty; the short subject, in the subdominant, forms an excellent contrast with the opening phrase; and the variation in the last two pages enhances the interest of the piece most materially; for the air is never lost sight of; and this, to a young performer, is always a great recommendation. Moreover, the variation is highly effective, and easy to play. It is perhaps, a somewhat difficult task to represent musically the difference between "*Moonrise*" and "*Moonlight*;" and we are sure, therefore, that Mr. Gantier will forgive us if we pass over his fanciful titles (which might easily be reversed, without detriment to the pieces) and criticise them merely as music. Both are composed with due regard to the little hands which are to act as interpreters between the composer and the audience; and if we give

the preference to "*Moonrise*," it is only because the theme is somewhat more pleasing. The "*Rippling River*" gives very little notion of a river, either "rippling" or placid; but it is a good honest Tyrolienne, with some passages of semiquavers, divided between the two hands, which will be found useful practice. We must not omit to mention that these pieces have all illustrated title-pages, executed with as much skill as those we have recently reviewed. Some of these views are exceedingly striking,—the "*Moonlight Melody*" and "*Sundown*," more especially—the effect, at a distance, being very much like that of water-colour drawings. In as far, however, as they compel the composer to illustrate the illustration, they can scarcely be commended, except upon their abstract merits.

LAMBORN COCK, ADDISON AND Co.

The Lord hear thee. Sacred Song. Words from the 20th Psalm.

My Psalm. Sacred Song. Poetry by J. G. Whittier, Esq.

Genie. A Birthday Ballad. Poetry by Miss Jewsbury. Composed by Miss Davis.

OF Miss Davis's two sacred songs we infinitely prefer "*The Lord hear thee*." There is a quiet devotional feeling about this composition so perfectly in keeping with the words as to justify us in strongly urging its claims upon the notice of vocalists who can give due expression to sacred music. The harmonies are thoroughly satisfactory; and so carefully written throughout that we would wish to call attention to the omission of a natural before the D, in the last bar but one of page 3 (voice part). "*My Psalm*" is somewhat common-place; but well harmonised, and quietly accompanied, as such music should be. The descent to A, through two dominant sevenths, on the words "*Then all my prayers*," is well expressive of the poetry. "*Genie*" is a bright melody, in $\frac{3}{4}$ rhythm, with sufficient variety in the harmony to avoid monotony. The concluding phrase introduces the ninth on the dominant with excellent effect. Miss Jewsbury's poetry is extremely pretty; although we can scarcely believe that a lady would be a very welcome guest at a juvenile birthday who concluded her congratulations on the happy event by telling the child to "think of the grave, betimes."

RUDALL, ROSE, CARTE AND Co.

The Musical Directory, Register and Almanack for 1869.

AS this work is always sent to us for review, we should imagine that the compilers of it usually read what we have said upon it; but although last year we pointed out the glaring inaccuracies contained in the record of musical events, every one of these is copied into the issue for the present year. Mozart is said to have died on the 28th May, 1787, and *again* on the 5th December, 1792; both dates being wrong; for it is on record that he died on the 5th November, 1791. Again, although all musicians know perfectly well that Mendelssohn died on the 4th November, 1847, the *Musical Directory* fixes the 4th January, 1846, as the day of his decease. Once more we are informed that Weber was born on the 16th December, 1786; and also on the 22nd April, 1781. It is indeed extraordinary to consider how all these random dates could have been thrown together; for in most cases neither of the two mentioned, either for a birth or death, happens to be the right one. We will close our list for the present year by saying that Haydn is said to have died twice—the first time on the 10th August, 1806, and the second time on the 31st May, 1810. Apart from these inexplicable errors, which must of course render the work worse than useless as a dictionary of musical dates, there is much valuable information scattered throughout the volume; and there is one excellent paper on the mortality of musicians, by Mr. John Towers, which we perceive has been reprinted in a pamphlet form.